



FACES and PLACES

**Original compositions for
Fiddle and Accordion**
by John F. Anderson

About Faces and Places

Faces and Places is music composed by John Anderson, who died in 2016. During his life, he developed a fondness for the accordion and, as well as becoming an accomplished player, he also started writing his own tunes. Faces and Places contains a selection of the compositions – a book produced for his 70th birthday, thanks to the skills of his wife Elizabeth, who was a professional pianist. She would help him to finesse the tunes when something wasn't quite right and spent many hours transcribing them into a digital format so that they could be published.

The tunes were inspired by the places and people that John loved. Some of the tunes are about the people he lived alongside and supported in his work as a parish minister in Aberdeen. Others are about the people and places that he got to know during his retirement in Montrose, whilst some are about the people and places that had such an influence on his life going back to his student days when he spent summers in Altnaharra whilst training for the ministry.

John had a gift for forming strong bonds with people as a result of his work, and many of these tunes were given as gifts to those they were about. The collection here includes all the tunes that were published, along with a few others that I have come across in the process of going through my parents' documents.

One of the tunes in Faces and Places (Mrs Betty Arrol's Strathspey) was written by John for his sister, a keen Scottish Country Dancer, and in her copy of the book he wrote *'To my wee sister. Hope you can dance to some of these. With love John'*. She struggled for a number of years as to how this might be possible, then spoke to Ian Muir (Craigellachie), who suggested this way forward. The family are grateful to Ian for his help and support in facilitating this.

John would have been delighted to make his music available for use, and I have been very happy to be involved in making this possible to a much broader extent than he had initially hoped. We all hope that they can be used and people can enjoy them as they are, and for dancing.

The only ask, in recognition of the spirit in which the book was published, is that if any money is being earned through the use of these tunes, that a donation is made to the Multiple Sclerosis Society.

March 2023

Introduction

There are five important people I should like to mention and thank. The first is Leslie Campbell who introduced me to the accordion almost 20 years ago, and whose friendship I have cherished over the many years I have known him.

Secondly I am indebted to my more recent friend Gordon Penman who has helped me to record and produce some amateur CDs and has often accompanied me on the fiddle.

The third person I must acknowledge is our friend Bobby Mackay from Altnaharra whose photograph of Loch Naver and Ben Klibreck we have chosen for the cover picture.

Fourthly and very importantly, my wife Elizabeth, whose professional knowledge of music has prompted and corrected many of my amateur errors, and who conceived the idea of this venture to mark my 70th birthday.

Lastly, my old friend Charlie Crockett who passed away last December. Charlie was wheel-chair bound for many years; a victim of multiple sclerosis; a constant encourager and always an inspiration to visit. He was often the first to hear some of these tunes, and I proudly and gratefully dedicate this book to his memory.

Proceeds from the sale of this collection of my tunes will go to the Multiple Sclerosis Society.

John F Anderson

Montrose

September 2011



About the tunes:

A Song for Rena. A birthday gift for a very special lady who has been so welcoming to us since our move to Montrose.

A Week on Saturday. Hamish and Anne (Jamie's grandparents) were due home from a two year stint with VSO in Cameroon. This was written for their return.

Ad Altiora Tendo. The motto of Hazlehead Academy where I enjoyed my work as School Chaplain for thirty years.

Alan P Murray's March. Alan has proved a good friend over recent years. I wrote this for him as he retired from his post as Deputy Head at Hazlehead Academy.

Andy Brown. Andy plays the keyboard – a great encourager and always willing to help.

Andy Gunn of Langdale (The Strathnaver Crofter). When I was a student in 1963, he and his family took me under their wing – I still feel part of the family!

Archie and Hester Howie. We have enjoyed many happy hours in the company of this very hospitable couple over recent years. Archie is an accomplished piper.

Brian Wood's Farewell to Hazlehead. This was my parting gift to the retiring Head Teacher of one of Aberdeen's secondary schools.

Carradale. The house owned by our friends Andrew and Eileen in Letham Grange.

Charlie's Tune was one of the first tunes I wrote. I dedicated it to my friend Charlie Crockett who was such an inspiration to so many.

The Cobbler's Last. A thank you to Stevie, our local cobbler, who has done me a few favours.

Cousin Grace. Now living in Yorkshire, Grace is like the older we never had.

Cradle Song for Jamie. Jamie is my wife's great-nephew. I held him in my arms when he was two weeks old and started humming this lullaby to him.

The Danders Door. I was asked to write a tune for a Harvest Supper in our church. This is the local name given to the side entrance to the kirk.

The Darnford Valley. Deep in the Shropshire Hills, where my friend Michael from Devon and I enjoy a day's walking on the hills each summer.

Elizabeth. Written in appreciation and gratitude to my dear wife for all her support and love over the years.

Farewell to Mannofield. This slow air summed up my emotions when I left the parish where I ministered for thirty-one years.

Good Neighbours. We enjoyed some happy musical evenings with Jenny and Graham. They came to live beside us in Aberdeen.

Gordon Penman from Montrose. Gordon is a young elder in our church who is expert on the viola and violin. We have enjoyed many hours making music together.

Hamish and Elspeth Barrack. We received many kindnesses over the years from this generous couple. This is my thank you to them.

The Haughs of Kinnaird. I never tire of the view over this low-lying ground at the back of Montrose Basin looking towards the Wirren and the Eastern Cairngorms.

The Heron Bank Waltz. Composed for Drew and Katrina who were recently married. They live in Heron Bank, which is behind our home.

Iain and Fiona's Wedding March. We have known Iain McCombie since he was five years old.

Invermudale. In Altnaharra is the home of a very special couple, Bobby and Anne Mackay, who give us such a warm welcome every time we stay there.

Jason and Jill's Wedding Waltz. Our next door neighbours, married on the same day as Iain and Fiona.

K.K. Slater. Keith can turn his hand to anything, and helps me in many practical ways.

Leslie A Campbell. Written for the 40th birthday of Andy's son-in-law, who first taught me how to play the accordion.

The March of the Lollipop Men. I pass Sandy and Jack when I go for my morning paper. They are real characters!

Marion and Steve's Wedding March. This tune was a gift to our neighbours who went to Greece to get married.

The Marykirk Reel. We like the food and ambience of the hotel. I recommend the steak pie!

Memories of Inchlampie. An isolated shepherd's cottage in Strathnaver, sadly now derelict, where I spent many happy hours with the Mackay family.

Miserere. Billy had a very sudden and tragic death. He was a very young man and his family were devastated.

Miss Annah Cargill. This was composed for Archie and Hester's grand-daughter who was chosen to represent Scotland at an international Guide event in Belgium.

Miss Sophia Barclay. A retired teacher who has touched our lives at many tangents recently.

Morrice and Cynthia Bridgeford. A Christmas gift to a couple who have become very dear to us, the parents of my god-daughter.

Mrs Betty Arrol's Strathspey. A tune for my sister who is very keen on country dancing.

Mrs Dianne Drummond. Dianne was the first friend we made when we moved to Aberdeen.

Mrs Jessie Letham. Composed for the 90th birthday of my wife's aunt from Coldstream.

The Munro-bagger's March. Written as a thank you to Dr Hugh Willison, a keen mountaineer. My wife and I are eternally grateful to him.

The Old Photo Album. Shortly after my mother died, my wife was glancing through an album of family photos. This tune just came into my mind there and then.

Peter the Goldsmith. Written in appreciation of the intricate and exquisite craftsmanship of our local jeweller.

The Road to Breckness. I composed this for Lesley, who taught art in Orkney. She suggested the title, as this road will always have a special significance for her.

Ronnie's Retiral. What do you give an Undertaker who is retiring? I was delighted to be at his retirement dinner

Roz. One of my wife's most faithful friends from schooldays; an expert linguist and a "one off".

Ruth. Ruth Miller greatly encouraged me when I was Locum at Dunnichen.

Sarah's Farewell. Sarah left to teach swimming in the Gulf States. We were at her farewell.

The Shropshire Hills. For over twenty years we have returned to this delightful corner of England every July. I dedicate this air to those we enjoy meeting there.

Siegfried's Jig. Written to welcome one of my former students, Fyfe Blair, home from New Zealand (he had nicknamed me Siegfried!).

The Sound of Jura. While sailing on their yacht from Ardfern to Crinan with my brother-in-law Hamish and his wife Anne, I jotted down this melody.

Stephen's Dream. Stephen Macdonald was a you student whom I helped to train. I am glad to say many of his dreams have been realised

Stewart Gray of Dunnichen. A killed craftsman who gave me a gift which he made himself. I gave him this in return.

Sunset over the Wirren. This was the first tune I composed in our new home in Montrose. I could see the sun setting behind this hill as I played this air for the first time.

The Taxman's Reel. Roger is our friendly tax consultant who is always ready to give advice.

John F Anderson

Montrose

September 2011

A Song for Rena

Slow Air

The musical score is written in E major (three sharps) and 4/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a 4/4 time signature. The melody is composed of quarter and eighth notes. Chords are indicated below the staff: E, B7, E, A, E, F#m, B7, E. The second staff starts at measure 6 and includes chords: A, E, E, A, C#m, B, E, A, F#m, B. The third staff starts at measure 11 and includes chords: E, A, F#m, B, E, A, F#m, A, E, B. The fourth staff starts at measure 17 and includes chords: E, A, F#m, E, F#m, E, B, E, E7, A, F#m. The fifth staff starts at measure 23 and includes chords: E, B7, E, B, E, BY, E, E7, A, E. A triplet of eighth notes is marked above the third measure of this staff. The sixth staff starts at measure 28 and includes chords: A, B, E, B, E, F#m, B7, E.

A Week on Saturday

3
A A D A Bm E7

5
A E7 D A D E7 A

10
A 3 Bm B7 E7 A D E A

15
D 3 A Bm E A E7 A A7 3 D E

20
A D Bm B7 E E7 A A7 D Em B7 E E7 3

25
A A A D Bm B7 E E7 3

30
A C#m F#m Bm E7 A 3 D Bm E A

Ad Altiora Tendo



"Elizabeth"

C F Dm C Am G7 C C7 F C Am Dm G7

9

C F Dm D7 G G7 C F C F C Am G G7

17

C G G7 C G7 C G7 C F Dm G G7 G G7

25

C F G7 C Dm G G7 C G7 G D G G7

33

C G7 C G7 G G7 G G7 C F D G G7

41

C F Dm G C Am Dm Am G7 C

3

Andy Brown

Reel time

D A7 D D7 G A7

5

D A7 D A7 D G D A7

9

D A A7 D A7 E7 A A7

14

D A7 D D7 G A A7

18

D A7 D D7 G D D A7

22

D A7 D A7 G Em A7 D

Alan P. Murray's March

D A7 D D7 G Em A7 D G Em A7

6

D A7 E7 A D A7 D D

12

A7 D A7 D Em Bm E7 A A7 D A7

18

D D7 G Em E7 A A7 D D7 G Em E7 A A7

24

D E7 A A7 D F#m Em A A

30

D D7 G Em A A7 D A7 D A7 G Em

36

A A7 D A7 D D7 G A7 D

Archie & Hester Howie

March time

D A7 D A D Em

5
E7 A D G A7 F#m Em A7

9
A D A7 D A7 D

13
Em F#m F#m A D Em A7 D

17
Em A D A7 D Em D A

21
D Em E7 A A7 D Em

24
A D A7 A7 D

Brian J. Wood's Farewell to Hazlehead

A
Bm E7 E A

5
A D Bm A A Bm B7 E

9
A D E7 B7 B E

13
A E7 E A E7 E B7 E

17
A E7 A D E7 F#m B7 E E7

21
A D E7 A Bm F#m Bm E

The Candlemas Reel

John F. Anderson

E E B B7 E

6 E B B7 E

10 B E B7 F#m B B7 3

14 E A F#m E F#m B

18 E A B B7 E

22 E C#m B B7 E

Carradale

1
Bb F7 Bb Bb7 Eb F7 Bb Eb Cm Bb F7

5
Bb F Bb Eb Bb F Bb Cm F7 Bb

9
F Dm Gm F Bb F Eb Bb F F7 Bb

14
Eb Cm F7 Bb Eb F7 Bb F F7 Bb

19
Eb Gm F C7 F F7 Bb Cm F F7 Bb Cm

24
F Bb F F7 Bb F7 Bb Dm Gm C F

29
Bb Eb Cm F7 Bb Cm F7 Bb

Charlie's Tune

Slow Air

D7 G C Am A7 D7

5

D7 G G7 C E Am D D7

9

1 2

G G7 C Am D7

13

D D7 G C Am D D

18

G G7 C D7 G G7 C D7

22

G D7 G C Am Am A7 D7 D7

27

G G7 C E Am D D7 G

Cousin Grace

Musical score for "Cousin Grace" in 3/4 time, featuring a single melodic line on a treble clef staff with chord symbols below. The key signature has one flat (Bb).

Measures 1-4: C7, F, C7, F, C7, F, F7

Measures 5-8: Bb, Gm, Am, Dm, Gm, G7, C, C7, F, C7

Measures 9-12: F, F7, Bb, Gm, C, F, F7, Bb, C7, F, F7

Measures 13-14: Bb, C, C7, F

Measures 15-16: F (1. and 2. endings), Bb, C, C7, F, C

Measures 17-20: F, Bb, C, C7, F, Bb, Gm, G7, C, C7

Measures 21-24: F, Gm, C, C7, F, F7

Measures 25-28: Bb, C, C7, C, C7, F

Cradle Song for Jamie

Slow Air

The musical score is written in 4/4 time with a key signature of one flat (Bb). The melody is presented on a single treble clef staff. The chords are indicated by letters below the staff, corresponding to the measures. The piece consists of 24 measures, ending with a double bar line.

Measures 1-3: F, D, Gm, C, C7

Measures 4-6: F, Am Dm, Gm, G7

Measures 7-9: C, C7, C, F, C, C7

Measures 10-12: F, Am Dm, Gm, C, C7

Measures 13-15: F, Dm, C, C, F

Measures 16-18: Dm, Am, Gm, C7, F

"Elizabeth"

C F Dm C Am G7 C C7 F C Am Dm G7

9

C F Dm D7 G G7 C F C F C Am G G7

17

C G G7 C G7 C G7 C F Dm G G7 G G7

25

C F G7 C Dm G G7 C G7 G D G G7

33

C G7 C G7 G G7 G G7 C F D G G7

41

C F Dm G C Am Dm Am G7 C

3

Farewell to Mannofield

Very Slow

1. 2.

F F7 Bb F Dm Gm G7 C7

F F7 Bb F C7 F Gm F

F Gm F G7 C7 F F7 Bb F Gm G7 C C7

F F7 Bb F Gm C C7 F Gm F G7

C Am Dm Gm Am Dm G7 C7

F Am Gm C C7 F Gm F

Good Neighbours

Reel Time

A

A

5

A E7 E E E7

9

A A A E B B7

14

E B E A E E

17

E7 E7 B7 E A E A E

21

E7 E B7 E A

24

A E E7 E7 A

Gordon Penman from Montrose

With a strict and steady beat

Chord progression for the first staff: G, Em, G

Chord progression for the second staff: Am, D, D7, G, Em, Am, Em, Am, D

Chord progression for the third staff: G, G, Em, D

Chord progression for the fourth staff: G, D7, Am, D7, D7, A, D, D7

Chord progression for the fifth staff: G, Am, D7, G

Chord progression for the sixth staff: G, C, D7, G, Am, D

Chord progression for the seventh staff: G, C, D7, G

Hamish & Elspeth Barrack

March time

G Am D G D G

Am D G C A D G Am D

G Am D G Am D C G

A7 D G C Am D G D7 Em A7 D

G Am D C G Bm Em D C ³ G

Am D G Am D ³ G

C Am D C G D7 G

The Heron Bank Waltz for Drew & Katrina

A

E7

A

E

E7

6

A

Bm

B7

E

E7

A

D

Bm

B7

12

E

A

D

Bm

E7

A

A

18

Bm

A

E

E7

A

D

B7

24

E

A

A7

D

Bm

E

E7

A

A7

30

D

Bm

B7

E

B7

E

E7

A

E7

D

36

E

E7

A

D

Bm

E7

A

Iain & Fiona's Wedding March

The musical score is written in D major (two sharps) and 4/4 time. It consists of six staves of music, each with guitar chord annotations below the notes. The first staff starts with a treble clef, a key signature of two sharps, and a 4/4 time signature. The notes are: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords: D, A7, D, G, D, A, A7. The second staff starts with a measure rest, then: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords: D, G, A, D, Em, A, D. The third staff starts with a measure rest, then: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords: Em, A, D, Em, A, A7. The fourth staff starts with a measure rest, then: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords: D, A, D, D7, G, A7, D. The fifth staff starts with a measure rest, then: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords: Em, A, F#m, D, G, D, Em, A7. The sixth staff starts with a measure rest, then: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords: D, A7, D, A7, G, D, A7, D.

Invermudale

Slowly

F7 Bb Bb7 Eb Cm C7 F Bb F Bb Bb7

7

Eb Cm C7 F F7 Bb F7 Bb Gm Cm C7 F F Cm G

13

F Bb Eb Dm Gm Cm C7 F F7 BbEb Bb7

19

Eb F Bb F Bb F Bb Bb7 Eb Cm C7 F F7

25

Bb C7 F Bb Bb7 Eb Cm F F7 Bb F7

31

Bb Cm Bb Cm F7 Bb C7 F F7 Bb Cm C7

37

F F7 Bb Bb7 Eb Cm C7 F F7 Bb

JASON & JILL'S WEDDING WALTZ

The musical score is written in treble clef, 3/4 time, with a key signature of one sharp (F#). The chords are indicated below the notes on each staff.

Staff 1: G G G C D D7 D7 G

Staff 2 (9): G G C D G Am D G G G

Staff 3 (19): C G Am G A D G G Am

Staff 4 (28): D G Am A7 D D7 G D G G

Staff 5 (37): G C D Gdim G G G G C G

Staff 6 (46): Em A D G C G Am G G

Staff 7 (55): A D G Am D7 D G Am D7 G

K.K.Slater

John F. Anderson

A7 D A7 D D7 G D Em Bm

8

Em E7 A7 D D D7 G D A7 G

15

A7 D A7 D A7 D Bm F#m

22

Em A D C A D7 D D7 G

29

D D A7 D A7 D A7 D

36

G D E7 A7 D

43

G D Em A7 D

Leslie A Campbell

Retreat March

D7 C G Em C Am D7 G

4

F D D7 G G7 C Am G C D7 G

9

A7 D7 G G C Am G

D7

13

F D D7 G G7 C Am G Em Am D7 G

18

G C G Em Am D7 G C

21

G Em G F D D7 G C

24

G Em Am G D G

The Marykirk Reel

D A D G D Em A

5

D Bm A Em A7 D A D

9

A7 D Em A

13

D Em A A7 A

17

A D Em E7 A

21

D G A Em A7 D

Memories of Inshlampie

Slow Air

The musical score is written in G major (one sharp) and 3/4 time. It consists of seven staves of music, each with a starting measure number and a series of guitar chords written below the staff. The chords are: E, C#m, B, E, A, F#m, B, A (measures 1-7); B, E, A, F#m, B, E, B7 (measures 8-13); E, B7, E, E, C#m, F#m, F#7, B (measures 14-20); B7, E, F#m, B, E, C#m, E, B7 (measures 21-27); B, B7, E, F#m, B, E, B7 (measures 28-34); E, B7, E, B7, E, B7, B7, E (measures 35-41); C#m, F#m, F#7, B, E, G#m, F#m, B (measures 42-49).

MISERERE (A Requiem for Billy)

Slow Air

The musical score is written in a single treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The melody consists of eighth and quarter notes, with some rests. Chords are indicated by letters below the staff.

Chords: C7, F, C7, F, A, Dm, Gm, C7, C, F, A, Dm, Gm, Gm, G7, C, C7, F, C7, F, A, Dm, Gm, C7, C7, Dm, G7, C7, C7, F, A, Dm, Gm, C7, F, A, Dm, G7, C7, F, C7, F, Bb, Gm, C, A, Dm, Gm, F, C7, F.

Miss Annah Cargill

John F. Anderson

Violin

The image shows a violin score for the piece 'Miss Annah Cargill' by John F. Anderson. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music is divided into four systems, each with a measure number (1, 5, 9, 13) at the beginning. The notes are primarily eighth and sixteenth notes, often beamed together. Chord symbols are placed below the staff to indicate the harmonic accompaniment. The first system (measures 1-4) has chords Bm and A. The second system (measures 5-8) has chords G, D, Bm, and F#7. The third system (measures 9-12) has chords D, A7, A, E7, A, and A7 with a triplet '3' under the final measure. The fourth system (measures 13-16) has chords D, A7, A, A7, D, G, A7, and D. The piece ends with a double bar line and repeat dots.

1 Bm A

5 G D Bm F#7

9 D A7 A E7 A A7₃

13 D A7 A A7 D G A7 D

Miss Sophia Barclay

Reel Time

E7 A E7 A C#m F#m B7 E E7

5

A E7 A C#m Bm E7 A

9

A D F# B B7 E E7

14

A E7 A D E7 D E7 A

Morrice and Cynthia Bridgeford

Slow Air

F C7 F C7 F Dm Gm F Am C C7

5 F Gm C C7 F Dm Gm C7 C F C F

10 C C7 F F Bb Gm C C7 C C7 F Dm A

15 Dm A7 D Gm Dm A7 Dm C F C7 C F

20 Gm C C7 Dm G7 C F F7 Bb Gm G7 C F Am Dm Gm

25 Gm G7 C7 F C7 Gm F Am Gm

29 Dm Gm C C7 F Bb Gm C C7 F C7 C F

Mrs. Betty Arrol's Strathspey

Em Bm G C G Em Bm Em G Em D7

5

G C Am Em Bm D7 G Em Am D7 G

9

D C G C G Em D7 Em Bm Em Am Em D7

13

G Em C G D7 G Bm Em Bm Am G

Mrs. Dianne Drummond

G Am A7 D D7 D G

6 G E Am D D7 G

10 D G C D G

14 C G Em A A7 D D7

18 G C Am A7 D D7

22 G Am D7

Mrs. Jessie Letham

Slow Air

A A7 A D E7 A D E A D B7 E

5

A E7 D Bm E D E7 A D Bm A E

10

A D B7 E E7 A F#m B B7 E B7 B B7 E B B7 E

15

E A F#m F#7 B E E7 A E7 A F#m F#7 B E A F#m

20

B B7 E E A F#m B B7 E A F#m

24

B B7 E E7 A D Bm E7 A E7 A C#m

28

Bm B7 E D E7 A D Bm E7 A E7 B E7 D Bm A

THE MUNRO-BAGGER'S MARCH

For H W

John F Anderson

A7 D G Em E7 A A7 D

5
D Em E7 A D D G Em

12
A7 D D A7 D Em A7 D A7 D

18
E7 A A7 D F#m Em A E7 A A7 D

24
A7 D Em D A7 D D G Em E7

30
A7 D Em D A7 D A7 D A7 D

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Peter the Goldsmith

March Time

Musical score for "Peter the Goldsmith" in 4/4 time, featuring a melody in the treble clef and chords below. The score is divided into systems of five lines each, with measure numbers 6, 11, 16, 21, 26, and 30 marking the start of each system.

Chords: Dm, C, C7, F, C7, F, C7, Dm, A, Dm, Am, A7, Dm, Dm, C, C7, G7, C, F, Dm, Am, A, Dm, C7, F, Gm, A, Dm, F, F, C7, Dm, Dm, Am, A7, Dm, F, C7, F7, G7, C, F, Bb, Gm, Dm, Am, Dm.

Ronnie's Retiral

March time

D G D D G D Em A

5

D Em D Em Bm Em A D

10

G Em D G Em A7 D G D

15

G Em D Bm D Em F#m

20

Em A A7 D G D Em F#m

24

Bm D Em A7 A D

28

A D Bm Em A D

Roz

March Time

D Em A D A

5

D D Em A D A

10

D A D A A D A

15

A A7 D D7 G C G

20

D D G Em A D

25

D A D A

29

A A7 D A7 D

Ruth

Slow Air

Em Em Am Em Am C G Em

8

D G G G7 C A7 D D Em

15

Am A7 D G G G7 C A7 D G

22

Am Am A7 D G Em Bm Am B7

29

Em B7 Am B7 Em Am

36

D7 G Am Am B7 Em G

43

C D7 G Am D7 G

Sarah's Farewell

John F. Anderson

Accordion

Bb F7 Eb Cm F F7 Bb F7

5
Bb Bb dim F Bb F C7 F F7 Bb Eb Cm

11
F7 Bb F7₃ Bb Bb7 Eb Cm F F7 Bb F7

17
Bb Eb Cm F Bb Bb F7 Bb F

23
F C7 F F7 Bb F7 Eb Cm F F7 Bb

29
Bb Bb7 Eb Cm F F7 Bb

Siegfried's Jig

A

D

E

A

A

6

D

E7

A

A

D

E7

12

A

A7

A

D

Bm

A

Bm

E7

A

A

18

D

Bm

E

A

Bm

E

23

E7

A

D

E

28

A

A

D

E7

A

The Sound of Jura

Moderately Slow

D D D7 G D G D Bm

7

Em E7 A D G Em D G D Bm

14

F#m Bm Em E7 A G D G D G

21

D Em F#m Bm Em F#m Bm A7 D D A7 D D7

28

G Em D Em E7 A D D D7

35

G D Em F#m Bm Em A D

42

Bm D G Em Bm Em A D

STEPHEN'S DREAM

Slow Air

The musical score is written in G major (one sharp) and 3/4 time. It consists of six systems of music, each with a treble clef staff and guitar chord symbols below. The piece concludes with a double bar line and repeat dots.

System 1 (Measures 1-5):
G C Am D G

System 2 (Measures 6-10):
C D G B Em E7

System 3 (Measures 11-16):
A D7 G D7 D7 G *Fine*

System 4 (Measures 17-22):
Em Em Am D7 G C Am D7 G Em

System 5 (Measures 23-28):
B7 Em Em Em Am D7 G

System 6 (Measures 29-34):
C D7 G A7 D D7 *D.C. al Fine*

Stewart Gray of Dunnichen

Very Slow

F C7 F C7 F Bb Am Dm Gm G7 C

5 F C C7 F Gm Dm C F Bb Dm Am Dm Gm C F

10 C F Bb Gm F Dm Gm G7 Dm Am

14 Gm Dm C F Bb F C F Gm G7 C Bb Gm C C7

18 F Bb C F F7 Bb Gm G7 C C7 F Dm C F C C7

23 Dm Gm F C7 F Bb Dm F Gm C7 F

Sunset over the Wirren

John F. Anderson

5

10

15

20

25

29

The Taxman's Reel

D A Em E7 A

4 D A D G Em A7

8 1. D D E7 A A7 D D7 2. D E7 A A7 D D7

12 G D A D G Em E7

16 A A7 D E7 D 1. 2.

The Cobbler's Last

Briskly

D G D Em E7 A A7 D

6

G Em A A7 D A D

11

Em A7 D A D G Em D G D

16

A7 D A D G Em E7 A7

21

D Em F#m Em D Em A D

25

A D Em D G D Bm A

29

D G Em D A7 A D

The Danders Door

Jig

G G7 C Am D G

5

G C D G C D7 G

9

D D7 G G7 C G A7 D G D

14

Em D G Am D G G C Am A7 D

19

G Am A7 D G C Am D G Am

24

D7 G G G7 C Am D G Am A7 D

29

G Am D D7 G Am D7 G

The Darnford Valley

Slow Air

Bb F F7 Bb F Bb Dm Gm C7 F F7 Bb F

7

Bb Cm C7 F Bb Gm Bb Eb Cm F Bb Bb Eb Cm

15

F F7 Bb F7 Bb F7 Dm Cm Bb Cm F F7 Bb

22

Eb Cm C7 F Bb F7 Bb Bb7 Eb Bb Cm Bb F

29

Bb Bb7 Eb Cm G F Bb Bb7 Eb Cm F F7 Bb

More Quickly

37

F Bb Bb F F7 F C C7 F Bb F7 Bb Eb

43

Bb Cm F Eb Cm F Bb F Cm F7 Bb

The Haughs of Kinnaird

Slow Air

4/4

C G7 C F Dm G7 C G7

6 C Dm G G7 G G7 C Em Dm

11 G G7 C G7 G

16 Em D G G7 C G7 F Dm D7

21 G C G7 C C7 F C Am Dm G G7

26 C C7 F Dm D7 G G7

30 C Am Dm G G7 C G7 C

The March of the Lollipop Men

For Sandy & Jack

1 G C G C G Em D D D7

6 G C A A7 D D7 G C Am A7 D D7

12 G G7 C Am A7 D D7 G G

18 E Am D D7 G C G D7 C G Am

23 Em A A7 D D7 G C G C G Em Am

28 D D7 C D G C D7 G

The Old Photo Album

B7 E A B7 B E

6 A B7 E F#7 B G#m C#m

12 A E A B B7 E F#7 B

18 G#m C#m F#m B E B7 B

24 E B7 B C#m F#m B

29 E A B7 B7 ³ ³ E

The Road to Breckness

For Lesley

Slow Air

F#7 B B7 E F# B A

8

E F# F#7 B C#m F#7 B

15

A B B D#m D#m

22

C#m C#7 F# F#7 B A F#m F#7

29

B B A B B F#7 B G#m

36

C#m F# B G#m C#7 F#7 B

43

G#m F# B E A B

The Shropshire Hills

Slow Air

The musical score is written in a single treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The melody is a single line of music with various note values including quarter, eighth, and dotted notes. Chords are indicated by letters below the staff. The score is divided into six systems, each starting with a measure number (1, 7, 13, 19, 25, 30). The final system includes a first ending (1.) and a second ending (2.) marked with repeat signs.

Chords: F, A, Dm, Gm, C, C7, F, Dm, G7, C, Cm, Cm, Gm, Dm, F, Am, Dm, Gm, C, C7, F, F, A, Dm, Gm, C, F, Dm, G7, C, Bb, Gm, F, Gm, Dm, Am, D7, G7, C, F, Gm, C, F, C, C7, F.

A Wedding March for Marion & Steve

John F. Anderson

G G C G Am A7 D

5 G C G Am D G C G

9 D G C G Am D

13 G Am A7 D7 G C C Em D G

17 D D G C Am Bm Am A7 D7

21 G C A7 D Em D G D7 G

